

Rewind from page E1

again. It never occurred to me that it would have ever happened."

Eventually, Boy George asked him to join him in a Culture Club reunion and he said yes.

"It was really strange obviously. It was strange when we first met, and it was strange when we played together again. But it was fine. George was fine. Everything is wonderful," he said.

Moss admitted that he wasn't happy when Boy George embarked on his solo career and performed Culture Club songs live.

"It was like a car running on bad gas when George was on his solo tour. There was not enough wind in the sails."

But now Culture Club's music is getting its due.

"In a way, Duran Duran was more of the '80s. Duran Duran had great music, but if you go back and listen to it, it sounds dated. With Culture Club, a song's a song. It's like when you listen to 'I Heard it Through the Grapevine,' you don't say, 'Oh yeah. That's the '60s.' It's just a good song. To be honest with you, the band sounds fresh. There's

nothing like it."

Howard Jones

Keyboard-savvy Howard Jones also grappled with the idea of resurrecting the '80s. When asked to join "The Big Rowind Tour" he wanted no part of it.

"I was in two minds of whether I should do it or not. I didn't want to be locked in a box in the '80s. That's really a dangerous thing because I've released four to work and hopefully progress the whole time," Jones said.

"Then I thought I've got a new album, and it's perfect timing playing to thousands of people every night."

The new album is "People" (Ark 21), which sticks with Jones' trademark pop sound but is enhanced with very '90s influences including hip-hop beats.

"People" has taken me over four years to get this record together. It's just a question of making sure it was done right, really. When you release an album now, it's got to be something special."

Some of the songs in the 13-piece collection, including the acoustic-guitar and Hammond organ-driven "Tomorrow is Now" was written during a songwriters' retreat at Miles Copeland's castle in France.

During the retreat, songwriters and musicians were placed in small groups and asked to write songs together. "Tomorrow is Now" was co-written with ex-Go-Go's member Jane Wiedlin and

Los Angeles producer Dave Bassett.

"We wrote songs together in groups of three every day and recorded the song in the afternoon. Then you play it for everyone at dinner in the evening," Jones explained.

Another product of the retreat was the reggae song "Let the People Have Their Say," on which Stewart Copeland plays.

"That song, I was feeling so good in the castle, you can hear it in my singing. It felt as though I was in the Police, with Stewart Copeland. I can't tell you what a thrill that was."

Jones is opening "The Big Rowind Tour" show at 7 p.m. at Pine Knob Music Theatre. His 45-minute set will include three or four new tracks and a host of old ones — but with a different twist.

"I've arranged all the old songs in a completely new way. There's no sequencing or sampling. I play Hammond organ and piano. It's a completely fresh feel. I think it's very '90s, actually. The audiences are just loving it."

For example, "Live in One Day" has been reworked with an "African/Brazilian feel." Unfortunately, because of the short set time, Jones had to cut out some of the hits including "I'd Like to Get to Know You Well" and "New Song."

"There was some heartbreaking decisions, there. But I'm really proud of this new record and the reaction to the new stuff is just fantastic."



Ensemble: Detroit Symphony Orchestra Hall concludes its African Rhythms Festival Thursday with Ensemble Kalinda.

Festival features Ensemble Kalinda

Formed to explore the links between African Music and the music of the Americans, the nine-piece Kalinda Ensemble will conclude the African Rhythms Festival 8 p.m. Thursday, Aug. 13 at Detroit Symphony Orchestra Hall, 3711 Woodward Ave., Detroit.

Tickets range from \$15 to \$40, call (313) 576-5111 or visit the DSO Web site on the Internet: www.detroitssymphony.com

today's American popular music. The group has performed live on National Public Radio and has appeared at the Chicago Jazz Festival.

By performing samba, cha cha, ska, calypso and related forms, Ensemble Kalinda explores the common threads between the music of ancient Africa and its offshoots in Mexico, Cuba, Brazil, Haiti, Jamaica, and Trinidad.

Founded at Chicago's College Center for Black Music Research, the Ensemble Kalinda, led by electric bassist Miguel Rivera, takes its name from the Kalinda, a Caribbean dance originated by African slaves in the late 17th century, but still popular today.

This performance by Ensemble Kalinda coincides with the beginning of another festival, the African World Festival hosted by the Museum of African American History.

Ensemble Kalinda recently released their debut album, "Kalinda Kalinda" on Ocean Records. A compilation of traditional folk music and popular music from the West Indies and Latin America, the recording demonstrates strong African influences that are the roots of

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"It was the first time I had done it in public," he said. "I'd done it on at home projects, hanging with my brother, doing four tracks."

Carter is also a composer.

"In most instances, there is a natural curve that comes about and the music just hits you," he said. "Usually it has something to do with something in my life. 'Blues for a Nomadic Princess' (on his first album) was about, well I might just as well say it, a one-night stand, hence the name. 'Baby Girl Blues' was about an ex-girl friend of mine. It takes on a different twist when I play it now than when we were dating."

The inspiration for "Skull Grabbing" on the new CD was purely musical, to experiment with time signatures in the fashion of Miles Davis and John Coltrane. Carter said he came up with the chords for the number "Nov. 7, 1989" but didn't have the melody until 1994.

Carter has several studio projects he's like to do including something with brass and woodwind instruments, but he admits that playing live is the best and most important part of being a musician.

"If I had to choose, it would be live. When you talk about music being live and growing up with it as a communal pastime, and it still is to this day," he said. "It's one-on-one and it's a dialogue with the audience. Also, in a biblical sense, you've been chosen to pass the message from Mount Sinai."

Carter will be touring in support of "In Carterian Fashion," but a Detroit-area date or venue hasn't been set.

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